DOCUMENT RESUME

ED 169 738 EC 114 631

TITLE	Year End Activities Evaluation for the National Committee, Arts for the Handicapped 1977-78.
INSTITUTION	International Management Systems, Inc. Kansas City, Mo.; National Committee, Arts for the Handicapped, Washington, D.C.
SPONS AGENCY	Office of Education (DHEW), Washington, D.C.
PUB DATE	78
NOTE	92p.
AVAILABLE FROM	The National Committee, Arts for the Handicapped, 1701 K Street, N.W., Suite 801, Washington, D.C. 20006
EDRS PRICE	MF01/PC04 Plus Postage.
DESCRIPTORS	*Aesthetic Education; Art; *Curriculum Development; *Demonstration Programs; *Handicapped Children; *Information Dissemination; Institutes (Training Programs); Program Evaluation; *Technical Assistance; Workshops
IDENTIFIERS	*National Committee Arts for the Handicapped

ABSTRACT

The report presents evaluation data on the activities of the National Committee for Arts for the Handicapped (NCAH) during the 1977-78 school year. Status of NCAH objectives is detailed for four objectives (sample findings in parentheses): national awareness activities (formation of a National Arts Forum; development of a national training workshop for consumer organizations and agencies; and organization of a publication, film, and media resource library on arts for the handicapped); training and technical assistance (development of Arts for the Handicapped Resource and Information Network, and production of 14 publications on arts topics); research and curriculum development (development of an "Arts for Learning" curriculum guide); and model programs (descriptions of three model sites, requests for special projects, and a summary of participation in Very Special Arts Festivals). Among six recommendations made are for a national media program and for a computerized mailing list and label system. (CL)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED162734

U S DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

YEAR END ACTIVITIES EVALUATION
for
The National Committee
Arts for the Handicapped
1977-78

The National Committee ☆ Arts for the Handicapped
An educational affiliate of the John F. Kennedy Center for the Performing Arts
Suite 801, 1701 K Street N.W., Washington, D.C. 20006

ED114631

The material presented herein was developed in part through a grant from the U.S. Office of Education, Department of Health, Education and Welfare. The opinions expressed, however, do not necessarily reflect the position or policy of the U.S. Office of Education, and no official endorsement by the U.S. Office of Education should be inferred.

Additional copies of this publication may be obtained from:

The National Committee, Arts for the Handicapped
1701 K Street N.W., Suite 801
Washington, D.C. 20006

INTERNATIONAL MANAGEMENT SYSTEMS, INCORPORATED

MAIN OFFICE
6400 TOWER DRIVE 107 111
KANSAS CITY, MO 64151
1 816 741 3133

BRANCH OFFICE
FIRST NATIONAL BANK
SUITE 3618
SEATTLE, WA 98154

YEAR END ACTIVITIES EVALUATION

for

The National Committee

Arts for the Handicapped

1977-78

INTERNATIONAL MANAGEMENT SYSTEMS, INCORPORATED

MAIN OFFICE
6400 TOWER DRIVE 107 111
KANSAS CITY, MO 64151
1 816 741 3133

BRANCH OFFICE
FIRST NATIONAL BANK
SUITE 3618
SEATTLE, WA 98154

Table of Contents

	Page
I. INTRODUCTION	1
A. Evaluation Plan	1
B. Highlights of the Evaluation	3
II. STATUS OF THE NCAH OBJECTIVES	5
A. National Awareness Activities	5
B. Training and Technical Assistance	9
C. Research and Curriculum Development	17
D. Model Programs	29
1. Model Sites 1977-78 (Sample of Three)	29
2. Model Sites 1978-79 (Requests)	36
3. Special Projects 1978-79 (Requests)	49
4. Very Special Arts Fair (VSAF) 1978 Summary	57
III. RECOMMENDATIONS	83

I. INTRODUCTION

A. Evaluation Plan

International Management Systems, Inc. (IMS) prepared this third party evaluation of progress resulting from efforts of the National Committee for Arts for the Handicapped during the 1977-78 school year. The data used was gathered and assembled by the staff at the National Office. Their excellent cooperation and extensive efforts have made the evaluation timely and factual.

For the second year the data gathering system allowed the Goal of the National Committee to be assessed. The Goal for increasing the number of handicapped children receiving artistic learning experiences is being reached.

The four objectives designed to support the Goal of the National Committee were evaluated in terms of activities completed, assistance requests made and effort expended. In the area of national awareness numerous and prominent individuals extended personal effort to convey the message that handicapped persons can and do enjoy, benefit and share their artistic endeavors.

Training and technical assistance to agencies serving handicapped persons has increased. Conferences have increased, the number of artists helping has tripled from the 1976-77 to the 1977-78 school year and four centers are providing information and resource services. The requests for publications from the National Committee are overwhelming.

The research and curriculum objective is being met. A conference defining the National Direction for Arts for the Handicapped established current, factual information and allowed prioritized research paths to be set. The Arts in Education Project is about to establish that art education does make a difference. Of considerable importance is the development and now field testing of the Arts for Learning curriculum.

The awareness, training and research objectives have been evaluated by an examination of the documented records kept throughout the past year.

The fourth objective, to establish models sites, was evaluated in three ways. First, many requests for assistance were made. These requests were analyzed to determine agency needs. Records were kept which documented specific activities performed by children, teachers, parents and supporters at the three sites. The summaries made from these records shows future needs, local and state support and many handicapped persons engaged in art activities.

The above statements will each be supported in this evaluation report. Also, the next page of highlights are supported in the body of the text. The final section of the report lists a series of specific recommendations.

B. Highlights of the Evaluation

GOAL

MORE HANDICAPPED PERSONS ARE ENGAGED IN THE ARTS

Fact: 59% of the enrolled school age handicapped children in the United States, their parents and educators were shown that the handicapped can excel in art activities.

Fact: 4% of the school age handicapped children had direct participation in Very Special Arts Festivals this year alone.

OBJECTIVES

National Awareness

Fact: A National Arts Forum was established.

Fact: "A Very Special Experience" - puppetry in curriculum - lead to a new grant.

Fact: Eight types of public and private agencies now sponsor Arts for the Handicapped activities.

Training - Technical Assistance

Fact: This year (1977-78) 219% more artists were engaged in helping the handicapped in just VSAF activities.

Fact: Double the number of classroom teachers participated in VSAF activities (1976-77 vs 1977-78).

Fact: Thirteen major conferences were held providing "how to do it" information to over 8,100 persons.

Research and Curriculum

Fact: A National Directory for Arts for the Handicapped was published.

Fact: Fourteen sites are now field testing the curriculum Arts

for Learning which is assisting the mainstreaming of handicapped pupils.

Fact: Arts infused curriculum is a reality.

Model Sites

Fact: Twenty-nine Model Sites asked for four times the funds available.

Fact: Seventy-one Special Projects asked for eight times more funds than available.

Fact: Forty-six Very Special Arts Festivals were funded covering all but six states.

Table I, Distribution of Effort, highlights by percentage how the budget and staff time has been spent during the past year (1977-78). The objective consuming the least amount of funds, National Awareness, received the most attention from the staff. Fifty-five percent of the funds went directly to models.

Table I

Effort and Funding

Objectives	Percent Budget	Percent Staff Time
A. National Awareness	5%	43%
B. Training-Technical	12%	9%
C. Models (VSAF 35%) (Model Site 10%) (Special Projects 10%)	55%	20%
D. Research-Curriculum	18%	12%
E. Operations	10%	16%
	100%	100%

II. STATUS OF THE NCAH OBJECTIVES

A. National Awareness Activities

1. Significant Events

a. **A Mini Very Special Arts Festival** was featured at the National Meeting of the President's Committee on Employment of the Handicapped.

b. **NCAH and the Smithsonian Institute** coordinated a national training workshop for consumer organizations and agencies to stimulate the national growth of arts programs for people with handicapping conditions.

c. **"A Special Experience"** - George Latshaw Puppet program was jointly sponsored by NCAH and the Alliance for Arts Education/Program for Children and Youth and the Jeffco Schools Arts in Education Program. This project focused on the integration of puppetry into the established school curriculum. Workshops were held in several Maryland schools as well as the Fletcher Miller School in Jefferson County, Colorado.

d. **NCAH staff members** participated in numerous National Conferences sharing information with professionals in all fields who serve handicapped children and youth.

e. NCAH was invited to coordinate painting workshops and display artwork by handicapped children at the **twenty-fifth anniversary celebration of the Department of Health, Education and Welfare.**

f. **NCAH has developed a publication**, film and media resource library and responds to daily requests for

information in all areas of arts for the handicapped.

g. Exhibits of artwork by handicapped children were displayed in the offices of Ernest L. Boyer, Commissioner, U.S. Office of Education and Joseph P. Califano, Secretary of HEW.

h. The New York State Committee on Arts for the Handicapped began its All State Very Special Arts Festival (NCAH Model Site) with a gala benefit June 7, featuring a dinner party at Bloomingdale's followed by the world premier of Neil Simon's new comedy, "The Cheap Detective". The festival was held at Madison Square Garden, highlighting guest performers Carol Channing and Mummenschanz. Over 500 handicapped students from New York state participated in the festival, sharing and demonstrating their creative abilities in all the arts.

i. Senate deliberation on Public Law 94-142, the arts were discussed and the conclusions reached that:

> "The use of the arts as a teaching tool for the handicapped has long been recognized as a viable, effective way, not only of teaching special skills, but also of teaching youngsters who had otherwise been unteachable. The Committee envisions that programs under this bill could well include an arts component and, indeed, urges that local educational agencies include the arts in programs for the handicapped under this act. Such a program could cover both appreciation of the arts by the handicapped youngsters and the utilization of the arts as a teaching tool per se," (Senate Report #94-169).

j. **Dr. Ernest L. Boyer, Commissioner, U.S. Office of Education states:**

"I think that the arts represent a splendid example of the way in which various educational programs can in fact enrich students with handicaps and establish for them a sense of skill, ability, personal identity and a sense of worth that is so needed when a child has to cope with a deficiency that causes him or her to feel set apart. I think the arts have given beautiful opportunity for great self-expression. I have been especially thrilled that a great deal of art that has been the result of the work of handicapped children hangs in our lobby and in my own office. It is really a marvelous thing to see how creativity can be encouraged and individual talents advanced."

k. **National Arts Forum established.** Keynote speaker, Dr. Edwin Martin, Deputy Commissioner, Bureau of Education for the Handicapped, set the mood with his enlightening remarks, "The arts are part of the way people really are, the totality of human experience ... Without this, we are really disabled, for we are denying half of human experience. The arts represent our spiritual dimension and our efforts will demonstrate this to our culture -- and we will be a more whole and more sane people for it."

Nationally known artists, Linda Boue, Sarah Caldwell, Celeste Holm, Jacques D'Amboise and James Wyeth all expressed their warmest support for the Forum.

2. Conclusions on the Status of National Awareness

a. This year more national educational leaders became actively supportive for Arts for the Handicapped.

b. Incorporating arts as a part of Public Law 94-142

should cause state and local special education leaders to place more local effort toward art experiences for the handicapped.

c. The stage is set for an increase in arts activity at all levels -- the impetus should be captured.

B. Training and Technical Assistance

1. Significant Events

a. **Arts for the Handicapped Resource and Information Network (AHRIN).**

Rationale: The National Committee, Arts for the Handicapped coordinates a nationwide program of arts for handicapped people from a central office in Washington, D. C. Current program activities include promoting, identifying, developing, encouraging and assisting an ever increasing number of agencies and organizations to institute expanded programs in all the arts for all handicapped people. To more effectively serve the identified needs of state and local arts and education personnel in each of the fifty states, NCAH has designated four sites as the NCAH Arts for the Handicapped Resource and Information Network.

Purpose: To develop and implement a network of arts resource information centers which focus on the expansion of arts programs for handicapped children and youth, the development of curriculum and training materials and providing technical assistance to arts and education agencies and institutions.

Role of AHRIN Agency: To assist in the following major activities for the 1978 Program Year;

- identification of ongoing and/or potential program site in the arts for handicapped people
- collection of state of the arts data and information resources
- assistance in providing technical assistance to NCAH project sites
- development of national awareness and advocacy strategies (exhibits, workshops, etc.)
- participation in local, state, national workshops and conferences as representatives of NCAH
- planning conferences and site visits for NCAH program personnel materials and information.

Agencies: The National Committee has identified the following agencies to serve as the pilot AHRIN agencies for the 1978 program year;

New York State Education Department

Albany, New York

The focus of this AHRIN site is on the development of models for Very Special Arts Festival training and promotional materials. Last year the Long Island Railroad donated a train which was used by the project as a showcase for the creative art of the handicapped as well as a site for workshop and demonstration in the arts by special students and their teachers. Future activities include research to measure the impact of VSAF programs on the creative skills of handicapped children.

Wright State University
Dayton, Ohio

This AHRIN site on the campus of a totally accessible university for the many disabled and handicapped students attending college is located in the Art Education Department where a sensitive faculty brings in handicapped children from the area and university students learn to work with them using arts techniques in overcoming perceptual and emotional handicaps. The documentation of these activities via

slides, video-tape and print has enabled travel to other campuses and conferences in an outreach program, bringing the message of the value of arts to everyone.

Cemrel, Inc.
St. Louis, Missouri

Located at a Regional Education Laboratory, this AHRIN site specializes in the development of resources to meet the training needs and priorities of personnel who conduct arts programs or instructional programs for handicapped children and youth. In the past year, a needs assessment inventory instrument has been developed along with a prototype of a workshop for meeting those needs. In the future, additional resource development is planned.

Clover Park School District
Tacoma, Washington

This AHRIN site serves as the coordination point to collect information for all NCAH program sites and organize it for dissemination. Additionally, it provides technical assistance to the NCAH national office in matters of information management, coordination and dissemination.

b. **Training Activities**

1977

July First national VERY SPECIAL ARTS FESTIVAL, Niagara Falls, New York.

July NCAH/CEMREL Symposium: The Arts Educator and Children with Special Needs, Washington, D.C.

Sept Model Sites Coordinators' Training Conference, Washington, D.C.

Oct National Art Exhibit and Reception: Art and Creative Growth, reception for the Secretary of Health, Education and Welfare, Hubert Humphrey Building, Washington, D.C.

Nov Leadership Training Workshop for University Personnel, New Haven, Connecticut.

Dec National Art Exhibit: Office of the Commissioner of Education, Dr. Ernest Boyer, Washington, D.C.

1978

Jan	NCAH/Smithsonian Institution Training Conference: Arts for Everyone, Washington, D.C.
Jan	VSAF Regional Advisors Training Conference, Atlanta, Georgia.
Feb	VSAF Coordinators Training Conference, Miami, Florida.
Feb	VSAF Coordinators Training Conference, Rockford, Illinois.
Feb	VSAF Coordinators Training Conference, Stockton, California.
May	NCAH/National Association of State Directors of Special Education-State Directors Training Conference, Alexandria, Virginia.
May	NCAH Cultural Festival, President's Committee on Employment for the Handicapped, Washington, D.C.
Oct	Workshop (National Parks and Recreation Society Therapeutic Branch), Miami, Florida.
Oct	NASDE Conference, New Orleans, Louisiana.
Oct	Severely and Profoundly Handicapped Conference, Baltimore, Maryland.
Oct	NY State VSAF Benefit, Albany, New York.
Nov	National Advisory Committee Meeting, Lexington, Kentucky.
Nov	Walton Developmental Center - Project Beginning, Stockton, California.
Nov	Model Site and Special Project at Clausen House, Oakland, California.
Dec	Model Site and Special Project at Rainbow Company Children's Theatre, Las Vegas, Nevada.
Dec	Special Care Center - Project Beginning, Dallas, Texas.
Dec	Special Project at Iowa Council for the ARts, Des Moines, Iowa.
Dec	Special Project at Work Activity Center for Retarded, Salt Lake City, Utah.

Dec CEC Leadership meetings, Colorado Springs, Colorado.

c. **Publications Available**

Some Random Clippings (First Edition)
A collection of newspaper clippings, articles, speeches related to arts opportunities for handicapped children and youth.

Phantasmagoria (Second Edition)
A resource guide to people, places, materials related to the development of programs for handicapped children and youth.

Arts and the Handicapped: Current Legislation
A conference report on a model mini-conference aimed to inform and educate arts and special education personnel on the impact of recent federal legislation on the development of arts programs for handicapped people.

Arts Brochures
Four multi-colored brochures which describe why art, music, dance and drama are important to the lives of handicapped people. The color cover designs are reproductions of art work created by handicapped children.

A collection of teaching strategies in basic skills using art, music, dance and drama.

White House Conference on Handicapped Individuals - Cultural Affairs Implementation Plan
The cultural and leisure affairs implementation plan developed by the participants of the White House Conference.

Rainbows
A bi-monthly newsletter for teachers, recreation leaders, parents or anyone looking for ideas about arts programming for handicapped children and youth.

The Whole VSAF Catalog
A workbook to assist arts festival coordinators in developing promotion, public relations and fund raising strategies.

Arts for the Handicapped: Developing a National Direction
A conference report, resulting from a research seminar coordinated by the Bureau of Education for the Handicapped and NCAH, including invited papers by leading arts educators and special educators addressing

issues related to the current state of arts research for the handicapped. Conclusions, projections and implications for the future of arts research complete the monograph.

The VSAF Planning Guide
A working guide for arts festival coordinators to assist in planning, implementing and evaluating arts festivals for handicapped and non-handicapped children and youth.

Federal Legislation, the Arts and Handicapped People (First Edition)
An explanation of Section 504 of the Rehabilitation Act of 1975 and the Education of All Handicapped Children Act (Public Law 94-142) and their relationship to arts programming for handicapped people.

A Literature Review for Personnel Preparation in Arts Programs for Handicapped Children and Youth
A review of the training literature available in the field of arts for the handicapped.

Arts for the Handicapped Why?
A collection of personal statements and case studies by parents, arts educators, and arts therapists which describe the impact of the arts on the development of handicapped children and youth.

What is the State of Arts Research?
A review of the research in the field of arts for the handicapped prepared by William Kalenius, Jr., for a research seminar coordinated by the Bureau of Education for the Handicapped and the National Committee, Arts for the Handicapped.

d. **Training Grant Status**

The overall goal of this project is to develop and test a model inservice training program in arts for the handicapped for key personnel engaged in providing formal and informal educational programs for handicapped children and youth.

As a result of this project, trainees will demonstrate knowledge, skills and attitudes which positively increase (affect) the development of arts

programs for handicapped children and youth. These programs will reflect an understanding of the regulations for Public Law 94-142 which specifically refers to the inclusion of the arts in the education of all handicapped children.

The project provides model training experiences which focus upon developing abilities which demonstrate: 1) an understanding of the relationship between comprehensive arts education and the development (intellectual, social, physical, emotional, aesthetic) of handicapped children and youth; 2) an understanding of the complex scope and nature of arts learning experiences; and 3) an understanding of the arts as basic for human needs for aesthetic appreciation, cultural exchange, and humanistic expression.

In order for project trainees to demonstrate knowledge, skills and attitudes which positively impact the development of arts education programs, the following project objectives have been established:

- To implement, refine and assess an inservice training model in the arts for handicapped children and youth.
- To develop, with all project trainees, comprehensive strategies to integrate comprehensive arts education programs into their arts and/or education agency or institution.
- To establish a national technical assistance network to provide information and follow up assistance for implementing arts education programs for handicapped children and youth via

Public Law 94-142.

- To replicate model training experiences through a variety of dissemination and documentation strategies.

- To evaluate the impact of training model at national, state and local levels.

2. Conclusions

a. AHRIN sites have been strategically located and have combined expertise which should provide additional training and technical assistance. Such assistance should be accountable.

b. The training conducted has been across disciplines with regular, special and art educators. This mix of talented individuals have held conferences which are distributed efficiently by geographics and population. This training concept should continue.

c. Publications have encouraged awareness. Future publications should include "hands-on" training at the local level.

d. There will be a concentration of training in the central United States because few projects were funded in that area. Training materials should be forthcoming for East-West distribution.

C. Research and Curriculum Development

1. Significant Events

a. Arts and the Handicapped: Defining the National Direction

Purpose: The meaning and significance of life is intimately related to the ability of each of us, regardless of social status, to mainfest his uniqueness. Dr. Edwin Martin, the Deputy Commissioner of the Bureau of Education (DHEW) has reminded us that "as educators (we must) focus more carefully on the individual and his or her uniqueness ..." In that phrase he has probably expressed the significance of this conference as effectively and efficiently as possible.

Those who work with the handicapped believe that creative arts play a crucial role in providing for the individual's uniqueness. It is both natural and fitting that the Bureau of Education for the Handicapped, with its emphasis on individuality, and the National Committee, with its focus on creativity, respond to Dr. Martin's far sighted observation, "The challenge of the next decade ... will be to reawaken our hearts and our spirits to the individual nature of each handicapped or gifted."

With this general goal in mind the combined efforts of these two organizations were joined to

sponsor this conference, "Arts and the Handicapped: Defining a National Direction." Topics chosen by a blue-ribbon committee were those that not only represented the greatest needs in the area of arts for the handicapped but were those that also appeared to be amenable to an applied research effort.

The eight position papers in the monograph, which indicate not only the expertise of the highly selected participants but also their devotion to the handicapped (the papers were produced in less than a month's time), will guide the Bureau of Education for the Handicapped in the future development of a creative arts program for the handicapped.

Our hope is that the wide dissemination of the Conference proceedings will serve to alert the professional community to the needs of the handicapped in the area of the Creative Arts and to ultimately provide for the handicapped, as President Carter personally recalled of his youthful exposure to the arts, "something beautiful and full of meaning."

Directions: Based upon the presentation of papers and discussion, conference participants developed a series of general conclusions regarding the current state of research and demonstration in arts

programming for handicapped populations. The concluding remarks included the following issues:

The Federal Role: There is a definition of arts, arts education, and handicapped people included in current federal regulations. New federal legislation (Public Law 94-142, "The Education of All Handicapped Children's Act and Section 504 of the 1973 Rehabilitation Act) does not make specific reference to the arts, although the broad scope of the language does not exclude the inclusion of arts activities".

The federal government, the Bureau of Education for the Handicapped in particular, appears to be seeking a more active involvement in guiding the development of arts programs for handicapped people. Specifically, federal support for small developmental conferences, research and training projects, model demonstration programs, and technical assistance gradually have increased during the past two years.

Federal support and interest is being complemented by increased activity at the state and local level. The U.S. Office of Education and the National Endowment for the Arts encourage the inclusion of special programs for handicapped people in their regular grant programs. The Bureau of Education for the Handicapped accepts the

inclusion of arts activities in state plans and approves the expenditure of funds for these programs.

Research: In some instances at the federal, state and local level educational and budget priorities have changed to insure the inclusion of arts programs for handicapped children.

The limited amount of rigorous research indicates that handicapped children achieved in cognitive, affective and aesthetic skills as a result of arts activities.

Little cross referencing between disciplines has occurred which might result in a comprehensive review of the research literature.

Research has focused upon the mentally retarded child and on only two art forms: music and visual arts.

Research is increasing our capacity to provide technical assistance for specific handicapping conditions. It is beginning to provide teachers with a broader assortment of instructional techniques, materials and methods for dealing with complex learning situations.

We know through observation, experience, and limited research that handicapped children learn through the arts and that schools are not taking full advantage of this potential that the arts have

in learning. As these public facilities become more accessible and provide specialized programs for handicapped people they offer better opportunities for the non-handicapped.

Anecdotal and other research studies have reported the positive effects of arts on handicapped individuals. However, there has been no systematic analysis of these materials.

b. **Continuation of Arts in Education**

Project Goal: This NCAH research project will modify and refine an arts in education for the handicapped curriculum and test it in terms of academic performance and arts performance criteria. The overall goal for Project AIE continues to be the expansion of opportunities for arts education for handicapped children and youth.

Current Status: Peabody Individual Achievement Test data (PIAT) from experimental (classrooms using the arts infused curriculum) and control groups were collected in November and again in May of the 1977-78 school year. These data were collected from 40 classrooms, a total of 392 special education students, at three sites: Clover Park, Washington; New Haven, Connecuticut and St. Louis, Missouri.

The PIAT was selected as the tool for evaluating the impact of the curriculum

intervention on students' cognitive growth. The PIAT uses five subtests (math, reading recognition, reading cognition, spelling and general information) and a total score obtained as the sum of the scores on the subtests. In addition to the test score data, other information was collected including IQ and age.

An analysis of the pre-test data comparing the control and experimental groups produced surprising results. The control group students scored significantly higher than the experimental students on every measure. In fact, in terms of standard scores (mean of 100 and standard deviation of 15) the control group mean was at least one-half of one standard deviation (more than 7.5 standard score points) above the experimental group on all six PIAT pre-test measures.

It became obvious that no amount of statistical compensation could overcome these large initial differences. Clearly, the groups were mismatched and experimental-control group designs could not fairly evaluate the efficacy of the arts infused curriculum.

As an alternative, a norm-referenced approach was taken to assess the effectiveness of the arts infused curriculum on basic academic skills. Based on each student's age at the time of testing, the

raw scores were converted to standard scores (with a mean of 100 and a standard deviation of 15) using the procedures specified in the PIAT manual. From there the standard scores were converted to percentiles.

Table IIA shows the standard pre and post PIAT scores by site and for the entire special education population experiencing the arts infused curriculum. Table IIB shows the same data converted to percentile ranks. Clearly, the project serves a severely handicapped population.

The handicapped children experieacing the arts infused curriculum showed consistent gains in all areas at all sites with only one exception, in math at New Haven where maintenance occurred. While gains did consistently occur, their magnitude was small, averaging four standard score points and a percentile rank gain of four.

By subject area (subtest) the gains were fairly uniform -- see the right hand column of Tables IIA and IIB.

By site (Tables IIA and B bottom row), the St. Louis students showed the highest scores and the largest gains. The New Haven students appeared to be the most severely handicapped with the lowest scores and the smallest gains.

The major question remains: Is the arts

TABLE II A

PIAT STANDARD SCORES

		Clover Park		New Haven		St. Louis		Total	
		Pre	Post	Pre	Post	Pre	Post	Pre	Post
Math	$\bar{X}$	71	73	53	53	70	75	65	67
	SD	16	13	14	14	19	20	18	19
	N	72	55	63	60	78	76	213	191
Reading Recognition	$\bar{X}$	74	80	54	55	80	84	70	74
	SD	10	11	14	15	18	19	18	20
	N	72	55	64	58	77	75	213	188
Reading Cognition	$\bar{X}$	75	79	56	57	79	82	71	74
	SD	11	9	13	14	16	19	17	19
	N	69	55	64	56	77	76	210	187
Spelling	$\bar{X}$	71	74	48	52	76	79	66	69
	SD	14	12	16	19	19	21	20	21
	N	71	55	59	60	74	76	204	191
General Information	$\bar{X}$	79	83	43	46	78	82	69	72
	SD	12	12	16	19	17	17	22	23
	N	72	55	54	51	75	75	201	181
Total	$\bar{X}$	69	74	41	44	71	79	62	66
	SD	10	10	16	17	19	28	21	26
	N	72	55	64	60	78	76	214	191

TABLE II B

PIAT PERCENTILE RANKS

	Clover Park		New Haven		St. Louis		Total	
	Pre	Post	Pre	Post	Pre	Post	Pre	Post
Math	9	9	2	2	10	16	8	10
Reading Recognition	8	14	2	3	19	23	10	14
Reading Cognition	9	11	2	3	16	22	10	13
Spelling	7	9	2	4	16	20	9	12
General Information	13	19	1	2	16	19	11	14
Total	5	8	1	2	12	19	6	10

infused curriculum effective? Using the norm-referenced model, it is difficult to attribute these gians to the instructional procedure considering the research design, the relatively low scores of these handicapped students (regression toward the mean possibilities) and that the gains, while consistent, were relatively small.

Within these limits, the fact remains that consistent academic progress was made by a relatively large group of handicapped students in a variety of settings experiencing an unusual curriculum approach. The curriculum approach of combining arts and academics seems to provide handicapped students with two advantages. First, their academic performances were slightly enhanced, as compared to the continued regression so often noted with severely handicapped students. And secondly, they were provided with the opportunity of experiencing and refining a variety of art skills, as demonstrated in the next sections of this evaluation.

While the norm-referenced model cannot clearly answer the question about the efficacy of the arts infused curriculum for academics, the data do encourage its continued refinement, application and evaluation.

c. Arts for Learning Curriculum

1. Purpose

The power that the arts have to stir the lethargic and depressed, to capture the imagination and improve the self-image, are readily apparent. The arts are being recognized as a potent force for learning. The National Committee, Arts for the Handicapped, with funding from the Bureau of Education for the Handicapped, is developing an "Arts for Learning" Guide for use by teachers of handicapped children. Organized in a framework of basic learning abilities and levels of aesthetic development and categorized into each of the art forms, this guide will provide teachers with many arts strategies for teaching basic skills.

Conceptual Model: The conceptual model has three major areas of emphasis for an arts infused program. Basic learning abilities are classified on one dimension. Subsumed under each category are additional learning skills. The arts are represented on another dimension. Each art form contains additional learning skills and concepts. Five levels of aesthetic development are represented on the third dimension.

Current Status: The curriculum is now being field tested in fourteen locations. The results are promising. While promising, the materials have excellent coverage. They are being used across the country, across handicapping conditions and across most agencies serving handicapped

persons.

2. Conclusions

   a. Considering the effort expended for finding the research status for arts and the handicapped - the directions should be followed.

   b. The Arts in Education project is now in its last year. If the anticipated research results are not positive, a new project should be started immediately. Control groups selection, pre-post measures and curriculum variables should be more systematic than in the current study.

   c. The Arts for Learning Curriculum project should be data based while being field tested. This could take the form of pupil, teacher and parent verbal evaluation, spot checking basic skill improvement and/or an analysis of currently given achievement tests at the field sites.

D. Model Programs

1. Model Sites 1977-78 (Sample of three)

Wright State University - Dayton, Ohio

Description: "A totally accessible University for the many disabled and handicapped students attending college ... one out of every sixteen W.S.U. students have a disability or handicapping condition ...

physical accessibility includes a completed tunnel system connecting all buildings, ramps, and elevators equipped with braille signage and auditory signals, a tape library for the blind, partially-sighted, and learning disabled student, wheelchair basketball, track, and special olympic teams, an active handicapped student services office, a pilot program involving college-aged students with learning disabilities, and more ...

pre-school children through older adult populations coming to campus for arts experiences and University students going into hospitals, nursing homes, special schools and various settings taking music, poetry, painting, interpretive reading, movement, crafts and other expressive art forms to the people ...

the visual arts, art education, art therapy, music, music education, theatre, dance, movement, film, communication contribute to a dedication of quality arts education for all people ... an interdisciplinary advisory committee, an on-campus committee of arts for the handicapped, plans strategies for total programmatic

accessibility of the arts for all ages and populations ...

Our immediate responsibilities include: 1) providing arts experiences for University students; 2) providing programs for the undergraduate and graduate majors in arts programs; 3) providing inservice programming; 4) developing an awareness of the importance of arts for all people; and 5) promoting an effective outreach community program of arts for the handicapped or disabled person."

Activities: "Fourteen arts and administration specialists who were directly involved in project and interdisciplinary work, including faculties from art education, art, art therapy, music, theatre, film, dance and communication, and the Deans of Education and Liberal Arts ...

working with eighty-five children during the summer months in art and music and movement at the Wright Patterson Air Force Base CHAP (Children Have a Potential) program, and bringing many children back to campus during fall, winter, and spring quarters for work in the arts ... this population encompasses all types of disabilities and handicaps ...

documenting process work over a period of months via colored slides, video tape and prints. Using the documented work in University arts classes for purposes of discussion, analyzation and projection into future activities with focus on the purposes of the activities ...

organizing "arts night" and week-long activities for the BEH Conference "The Disabled Student on American

Campuses: Services and the State of the Art," held on W.S.U.'s campus in August, 1977 ...

planning interdisciplinary work at the University level in music, theatre, film, dance, art ...

traveling off-campus to establish an outreach program, discussing arts for the handicapped person and the value of arts for everyone ...

working closely with various community agencies in setting up experiences, exhibits, and performances of arts for the handicapped ... the Dayton Art Institute Experiencenter, the ArtKare program in nursing homes, the children's New Vision Museum, and others ...

working in the ArtKare program in the greater Dayton area, a program in twelve nursing homes where arts are the central core of activities ...

the continuation of building annotated bibliographies in the arts for the handicapped ...

the building of traveling art exhibits, used by NCAH in professional conventions, meetings ...

the building of awareness on campus of the value of arts for all, of bringing the handicapped or disabled student to the art and making arts aesthetic as well as accessible."

Camp Sunshine - Rockford, Illinois

Description: The medium so successfully used in reaching the 60 handicapped youngsters that attend Camp Sunshine is the arts. There are music-centered activities involving games, songs, stories and structured movement; there is dance, to the accompaniment of music or drum, to encourage self-expression and well-being; there is drama, to stimulate participation and involvement; and there is painting, to help children explore the world of inner and outer self. A total of 1,000 children have attended Camp Sunshine since its inception in 1972. There are sessions every Saturday morning at the Rockford Public Library from 9:00 a.m. to 12:00 noon during the fall, winter and spring and sessions everyday from 9:00 a.m. to 12:00 noon for six weeks during the summer. Currently there is a staff of ten, plus ten volunteers and three artists-in-residence from the Rockford Arts Council. The site at the Public Library offers instant resources in terms of art, books, audio-visual equipment and films. This year Camp Sunshine will celebrate its sixth year with a season-ending performance on August 4th appropriately titled "This Is My Country."

Activities: As part of the national sharing of information, staff members of Camp Sunshine completed 17 workshops in nine different states this year. We toted drums, slides, records, guitars and enthusiasm to Louisiana, Colorado, Virginia, Missouri, Oklahoma, New

York, Georgia, Iowa and Ohio. We plan to do ten more workshops in 1978 and 1979. The staff has developed a pilot program this year called "Our Gang" that we will be expanding in the fall of 1978. "Our Gang" involves parents of handicapped children with their children in a weekly two-hour session in arts experiences involving drama, dance and music. We are also providing support services in the arts to all agencies that deal with handicapped populations. The Rockford Park District is striving to provide continuing programs in arts opportunities that will reach all handicapped people and their families and hopefully have remarkable ramifications on the quality of life for our community as a whole.

San Fernando Valley Arts Council

Description: San Fernando Valley Arts Council (Community Arts Agency) in cooperating with Los Angeles Unified School District has developed an Artist-in-Residence Program to effectively utilize the artist in an educational setting. Three sites are being served in phase one involving a total of 688 students from Sven Lokrantz Elementary School, Joaquin Miller High School, and Diane Leichman High School. Lokrantz and Miller serve the Orthopedically Handicapped, Multiply Handicapped, Autistic children, Exceptionally Handicapped and Developmentally Disabled. Leichman High School serves the Trainable Mentally Retarded. There have been thirteen artists involved in the pilot model in the visual arts, music, dance/movement, creative dramatics and

film-making. The pilot model funded by a grant from the National Committee, Arts for the Handicapped, utilized five artists for three months who also assisted in training the eight artists funded under a grant from CETA Title VI, City of Los Angeles for a one year residency program. The School District provided the Instructional Coordinator, Project Development Coordinator and two media consultants to develop the goals and select the sites and assist with documentation and evaluation. Principals at each site and resource teachers are responsible for planning activities relating to the curriculum with the artists. A cadre of teachers from each site participated in staff development workshops and are intensely involved in the project implementation. In addition, the San Fernando Valley Arts Council provided the coordination and funds for a "Very Special Arts Festival" that involved a total population of 5,000 students from twenty-one special education schools.

Activities: Artists are involved with the following model site activities: 1) serving as artists-in-residence to develop creative arts experiences with students; as individual arts disciplines, related to the curriculum and to multi-cultural programs; 2) planning arts experiences jointly with teachers and administrators; 3) conducting teacher training and staff development workshops; 4) documentation of creative arts activities such as super eight film, photographs, slides, video-tape, documentary film by KCET educational television of Los Angeles; 5)

designing adaptive devices; 6) evaluation of the arts process and creative arts experiences; 7) artist field trips with students; 8) attending training workshops at universities and colleges; 9) attendance at conferences on arts education and special education; 10) artists are training artists in strategies of working with the handicapped; 11) outreach projects to private handicapped agencies; and 12) participating in "Very Special Arts Festivals" activities-workshops for teachers and children.

2. Model Sites 1978-79 (Requests)

Of 29 applicants for designation and/or funding as Model Sites, 13 were so designated and/or funded. Applicants represented 13 different states including California (4), Connecticut (3), Florida (1), Illinois (2), Louisiana (1), Maine (1), Maryland (2), Massachusetts (2), Minnesota (1), Mississippi (1), Missouri (1), New York (9), and Pennsylvania (1). The selected Model Sites represent five different states including California (2), Connecticut (1), Illinois (2), Massachusetts (1), and New York (7). Applicants represented the following geographical areas of the United States: New England (6), Mid-Atlantic (12), South (3), Mid-West (4), and Far West (4). Selected Model Sites represented the following geographical areas of the United States: New England (2), Mid-Atlantic (7), Mid-West (2), and Far West (2).

The applicants represented eight different kinds of agencies or organizations: local (9) and state (1) arts agencies (council, facility, organization); local (9), state (2), regional (1), and national (2) education agencies; parks and recreation departments (2) and universities (3). Of these local arts agencies and local education agencies submitted the most applications. Five of the local arts agencies were designated local education agencies and funded as Model Sites. One parks and recreation department and one university were designated and funded. One national education agency was designated,

but was not funded as a Model Site.

Elementary populations are served by 20 of the applicants, adult populations by three, elementary and secondary populations by two, all populations by two, pre-school populations by one and elementary and adult populations by one. Of the applicants designated and/or funded as Model Sites, seven serve elementary populations, two serve adult populations, two serve elementary and secondary populations, one serves a pre-school population and one serves an elementary and adult population.

Fifteen of the 29 applicants work with populations representing more than three handicapping conditions (listed as "various" in the chart), eight work with populations representing only one handicapping condition, four work with populations representing two handicapping conditions, and two work with populations representing three handicapping conditions. Four applicants work with the mentally retarded; three with the deaf; two with the mentally retarded, the orthopedically impaired and the deaf; one with the deaf and the orthopedically impaired; one with the learning disabled and the emotionally disturbed; one with the mentally retarded and the learning disabled; one with the emotionally disturbed and the deaf, and one works with the orthopedically impaired. (The other fifteen applicants work with populations representing more than three handicapping conditions). Of those designated and/or funded as Model Sites, seven work with populations

representing more than three handicapping conditions ("various"); two work with the mentally retarded; one works with the learning disabled and the emotionally disturbed; one works with the mentally retarded, the orthopedically impaired and the deaf; one works with the deaf, and one works with the orthopedically impaired.

Eighteen of the 29 applicants conduct programs with one primary focus such as awareness, curriculum or training. Nine has two foci and two have three foci. Of the 18 applicants with one focus, nine conduct awareness programs, three conduct curriculum programs, three conduct training programs, one conducts a career education program, one conducts an artist-in-residence rpogram, and one conducts a recreation program. Of the nine applicants with two foci, six have curriculum and training programs, two have training and awareness programs and one has a career education and training program. Of the two applicants with three foci, one conducts a curriculum, training, and career education program and one conducts a training, awareness and recreation program. Of the 13 designated and/or funded Model Sites, three conduct curriculum programs, two conduct training programs, two conduct training and awareness programs, one conducts an awareness program, one conducts a career education program, one conducts an artist-in-residence program, one conducts a training and curriculum program, one conducts a curriculum, career education and training program and one conducts a training,

recreation and awareness program. Therefore, eight of the Model Sites conduct programs with one focus, three conduct programs with two foci, and two conduct programs with three foci. Table III, Codes for Descriptors, shows how to interpret the symbols and abbreviations. Tables IV to VII show summaries of data presented.

Twenty-seven of the 29 applicants requested $117,819 in funding (two did not request funding). The largest amount requested was $28,700, the smallest was $2,925. Twelve of the 13 designated and funded Model Sites received a total of $30,800 in funding. Of these, all requested approximately $3,000 each. Four received $3,000, five received $2,500, one received $2,300 and two received $2,000. The average received was $2,566.

Table III

Codes for Descriptors
for Tables IV through VII

Nature of Agency

LAA Local Arts Agency
SAA State Arts Agency
LEA Local Education Agency
REA Regional Education Agency
SEA State Education Agency
NEA National Education Agency
PR Parks and Recreation
U University

Program Focus

AR Artist-in-Residence
AW Awareness
CE Career Education
C Curriculum
R Recreation
T Training
VA Visual Arts

Age Group Served

E Elementary
A Adult
EA Elementary and Adult
ES Elementary and Secondary
AP All Populations
PS Preschool

Handicapping Condition

D Deaf
ED Emotionally Disturbed
LD Learning Disabled
MR Mentally Retarded
OI Orthopedically Impaired
V Various

*Designates Model Site

Table IV

Application Summary by States

State	Applications	Model Sites	Nature of Agencies	Population Served	H/C Condition	Program	$
Calif	4	2	LAA (2)	A,ES	MR,V	C,CE,T	6,000.
Conn	3	1	LAA	V	V	T,AW	2,500.
Florida	1						
Illinois	2	2	PR,LEA	E,E	MR,OI,D,V	T,R,AW,T	5,500.
Louis	1						
Maine	1						
Maryland	2						
Mass	2	1	LAA	E	V	T,AW	2,500.
Minn	1						
Miss	1						
Missouri	1						
New York	9	7	LEA (4), NEA,U,LAA	E (4), EA,A	ES,LD,ED, MR,D,OI, V (3)	C (3) C,T, CE,AW,T	14,300.

Table V

Application Summary by Agency

Applicant	Nature of Agency	Population Served	H/C Condition	Program Focus	Allocation (Requested/ Actual)
1. Adventure Theatre's In-School Players Glen Echo Park Glen Echo, Maryland 20768	LAA	E	D, OI	AW	$3000/$0
2. Alan Short Center* 521 East Acacia St. Stockton, California 95202	LAA	A	MR	C,CE,T	$3000/$3000
3. Area Cooperative Educational Services (Project SEARCH) 800 Dixwell Ave. New Haven, Connecticut 06511	REA	E	V		$2988/$0
4. Arts in Special Education Program of Pennsylvania 260 Forster Street Harrisburg, Pennsylvania 17102	SEA	E	V	T,C	$8000/$0
5. Children's Museum of New Haven, Inc.* 567 State Street New Haven, Connecticut 06510	LAA	PS	V	T,AW	$3000/$2500
6. CLUSTER, Inc.* Local Involvement in Fun and Training (LIFT) 1 Hudson Street Yonkers, New York 10701	LEA	E	LD,ED		$2995/$3000

Table V Continued

Application Summary by Agency

7. Exceptional Children's Foundation Art Center 3935 Crenshaw Blvd. Los Angeles, California 90008	LAA	E	MR	AW	$3000/$0
8. Fiedel Country Day School* Lattingtown Rd. Glen Cove, New York 11542	LEA	ES	V		$3000/$2000
9. Friends of the Junior Arts Center Junior Arts Center 4814 Hollywood Blvd. Los Angeles, California 90027	LAA	E	V	AW	$3000/$0
10.Let's All Dance Project, CCB 2901 Liberty Heights Ave. Baltimore, Maryland 21215	LEA	E	V	T	$0/$0
11.Lifeline Center for Child Development, Inc.* 84-74 169th Street Jamaica, New York 11432	LEA	E	V		$3000/$2300
12.Louisiana Council for Music and Performing Arts, Inc. 7524 St. Charles Ave. New Orleans, Louisiana 70118	LAA	E	MR,OI,D	AW	$8000/$0

Table V Continued

Application Summary by Agency

13.Margaret Chapman School* 5 Bradhurst Ave. Hawthorne, New York 10532	LEA	E,A	MR		$3000/$2000
14.Miami,City of Recreation Programs for the Handicapped 2600 S. Bayshore Drive,P.O. Box 330708 Miami, Florida 33133	PR	E	V	AW	$3000/$0
15.Minneapolis Public Schools Expressive Arts Through Perceptual Motor Development Special School District #1 807 N.E. Broadway Minnespolis, Minnesota 55413	LEA	E	MR,LD	T	$3000/$0
16.Mississippi Arts Fair for the Handicapped, Inc. 109 16th Ave. Hattisburg, Mississippi 39401	SAA	AP	V	AW	$28,700/$0
17.National Technical Institute for the Deaf* 1 Lomb Memorial Drive Rochester, New York 14623	NEA	A	D	CE	$0/$0

Table V Continued

Application Summary by Agency

18.National Theatre of the Deaf Waterford Co. Day School O'Neill Theatre Center 305 Great Neck Rd. Waterford, Connecticut 06385	NEA	E	ED,D	AW	$2925/$0
19.New York State School for the Deaf 401 Turin Street Rome, New York 13440	SEA	E	D	TC	$3000/$0
20.New York University Medical Center* Institute of Rehabilitation Medicine 400 E. 34th St. New York, New York 10016	U	E	OI	AW	$3000/$2500
21.Old Sturbridge Village* Sturbridge, Massachusetts 01566	LAA	E	V	AW	$2970/$2500
22.Rockford Park District Camp Sunshine 1401 N. Second Rockford, Illinois 61107	PR	E	MR,OI,D	R	$3000/$3000
23.San Fernando Valley Arts Council* 9055 Reseda Blvd. Northridge, California 91328	LAA	E,S	V	AR	$3301/$3000

Table V Continued

Application Summary by Agency

24.Sara's Center* North Shore Creative Rehabilitation Center,Inc. 781 Middle Neck Great Neck, New York 11024	LAA	E	V	M,T	$3000/$2500
25.SPEED Developmental Center* Special Ed. Joint Agreement Dist. #802 1125 Division Chicago Heights, Illinois 60411	LEA	E	V	T	$3000/$2500
26. Spindleworks 44 Water Street Brunewick, Maine 04011	LEA	A	MR	CE,T	$3000/$0
27.State University College at Buffalo 1300 Elmwood Avenue Buffalo, New York 14222	U	AP	V	T,C	$3000/$0
28.University of Missouri Conservatory of Music,Kinderarts 4420 Warwick Blvd. Kansas City, Missouri 64111	U	E	V	T,C	$3965/$0
29.Urban Arts Project in Deafness 456 Belmont St. Watertown, Massachusetts 02172	LEA	E	D	AW	$2975/$0

Table VI

Applicant Descriptions

Applicant Organization	Program Type	Amount Requested	Project Coord.	Chief Adm. Officer	Project Description
Southern Illinois University, Special Education	Model		Ruby Long. Chairperson of Special Ed. Box 47A Edwardsville, Illinois 62026 (618) 692-3896	Same	To establish a communication clearinghouse to facilitate the matching of technical assistance with the needs of general education community and beyond; to facilitate public awareness and act as an advocate for art education for handicapped; to participate in exploration of innovative training and curriculum materials.
Rainbow Company	Model		Jody Johnson Childers, Proj. Coordinator 821 Las Vegas N. Las Vegas, Nevada 89101 (702) 386-6211	Bill Briare, Mayor, City of Las Vegas 400 E. Steward Las Vegas, Nevada 89101 (702) 386-6011	Continuation and expansion of a project in which handicapped younsters perform an original play for a child audience about handicapped children. Expansion would include: creative dramatic classes with the handicapped, awareness exercises involving handicapped and non-handicapped children together, and the logistics or organizing production and touring with a handicapped cast and crew.
Youth Development Association for Retarded Children, Inc.	Model		Nan Ross, Dir. Spindleworks Box 448 Georgetown, Maine 04548 (207) 371-2466	Jim Pierce Exec. Dir. Youth Dev. Association Box 642 Brunswick, Maine 04011 (209) 725-4371	Spindleworks is a program for mentally retarded adults which develops marketable skills through art and high quality carfts. The Title IV project teachs marketable trainable skills to trainable retarded students in a local high school so they can have the option of joining Spindleworks fully skilled members.

Table VI Continued — Applicant Descriptions

Applicant Organization	Program Type	Amount Requested	Project Coord.	Chief Adm. Officer	Project Description
Arts in Special Education Project of Pennsylvania Lancaster-Lebanon Intermediate Unit #13 1110 Enterprise Rd. Petersburg, Pennsylvania 17520 (717) 569-7331	Model Accreditation		Lola Kearns, Dir. Arts in Special Education Program of Pennsylvania YWCA Bldg., Rm 705 4th & Market Sts. Harrisburg, Pennsylvania 17101 (717) 238-3137 (717) 238-3193	Dr. R. Scherr, Director Special Ed. Services (Same address)	Development of a state-wide model for effective delivery of pre and inservice art education to teachers of handicapped children (all conditions, ages 3-21).
Living Language Arts/H I S Fund Foundation (Same address)	Model Accreditation		Jane Parsons Dalglish, Dir. Living Language Arts 3937 Beech Mariemont Cincinatti, Ohio 45227 (513) 272-3669	D. L. Welch, President, H I S Room 536 Dixie Terminal Building, E. 4th St. Cincinatti, Ohio 45202	Involvement of handicapped children (all conditions preschool through young adult) in the design and performance of a play for language development. Play will include stage craft and dance movements and chanting
Bay State Dance and Gymnastics	Model Accreditation		Ms. J. Sanders Director Bay State Dance and Gymnastics 44 Normandy Dr. Sudbury, MA 01776 (home) (617) 443-6389	Same	Classes for handicapped children (physically, autistic, blind, deaf, other perceptual disorders, 4-17 years), in dance and gymnastics.
East Bay Center for the Performing Arts/Social Institutions Program	Model		F. Setterberg Social Instit. 2369 Barrett Richmond, California 94804 (415) 234-5624	Dr. R. Letts	Goals are to provide direct services to the disabled and institutionalized through performing arts, and to promote policy changes which result in handicapped persons having a more significant place in the arts. Future plans include: student internship program in arts education; performing company comprised of disabled and ablebodied youth, adults and seniors training program; for teachers and parents in dance, drama and music for handicapped children at school & home.

3. Special Projects 1978-79 (Requests)

Of 71 applicants (submitted by 69 different agencies) for Special Project funding, 14 were funded. Applicants represented 27 different states and the District of Columbia including New York (12), California (9), Illinois (5), Connecticut (4), Maryland (4), Massachusetts (4), Minnesota (4), Pennsylvania (4), Washington (3), Florida (2), Louisiana (2), Texas (2), and one applicant from each of the following: Alaska, Colorado, District of Columbia, Georgia, Hawaii, Indiana, Kentucky, Maine, Missouri, Montana, New Hampshire, New Jersey, New Mexico, Rhode Island, South Dakota, and Virginia. The funded applicants represented nine different states and the District of Columbia including two each in California, Connecticut, Maryland, and New York and one each in the District of Columbia, Georgia, Hawaii, Illinois, Indiana and Washington. Applicants represented the following geographical areas of the United States: New England (11), Mid-Atlantic (22), South (9), Mid-West (11), Far West (18). Funded Special Projects represented the following geographical areas of the United States: New England (2), Mid-Atlantic (5), South (1), Mid-West (2), Far West (4).

The applicants represented nine (9) different kinds of agencies or organizations: local (25) and state (3) arts agencies (council, facility, organization); local (22), state (4), and regional (3) education agencies; colleges (4) and universities (6); parks and recreation departments

(3) and hospitals (1). Local arts agencies and local education agencies submitted the most applications. Four local arts agencies and four local education agencies received Special Projects funding while three of the regional education agencies, one college, one parks and recreation department and one hospital received funding.

Sixteen of the applicants serve an elementary population and sixteen serve an elementary and secondary population. Thirteen of the applicants serve all population groups. One applicant serves only a secondary population, one serves an adult population and one serves both a secondary and adult popullation. Of the applicants that received funding, seven serve an elementary and secondary population, four serve an elementary population, one serves all population groups, one serves adults only, and one serves both a secondary and adult population.

Thirty-four of the 71 applicants work with populations representing more than three handicapping conditions (listed as "various" in the chart), 27 work with populations representing only one handicapping condition, four work with populations representing two handicapping conditions, and six work with populations representing three handicapping conditions. Seven applicants work with the deaf, two with the orthopedically impaired, one with drug dependency, three with the emotionally disturbed, seven with the mentally retarded, two with the severely and profoundly handicapped, one with the developmentally

disabled, one with the autistic, one with the learning disabled, and two with the visually impaired. Two applicants work with the mentally retarded and the orthopedically impaired, one works with the mentally retarded and the learning disabled, one works with the emotionally disturbed and the orthopedically impaired. Three work with the mentally retarded, the emotionally disturbed, and the orthopedically impaired; one works with the mentally retarded, the orthopedically impaired, and the deaf; one works with the mentally retarded, the learning disabled and the emotionally disturbed; one works with the emotionally disturbed, the orthopedically impaired and the deaf. (As indicated above, the other 24 work with populations representing more than three handicapping conditions). Of the applicants funded as Special Projects, seven work with populations representing more than three handicapping conditions ("various"), five work with populations having one handicapping condition, one works with populations having two handicapping conditions and one works with populations having three handicapping condtions.

Sixty-six of the applicants proposed projects with one primary focus such as awareness, curriculum, research, therapy or training of a particular population group. Five applicants proposed projects with two foci. Of the 66 applicants proposing projects with one focus, 23 proposed curriculum projects, 22 proposed awareness projects, nine proposed teacher training projects, five proposed adult

training projects (intended for parents, educators, general public) three proposed artists training projects, one proposed art student's training, one proposed training of secondary students, one proposed therapy, and one proposed research. Two applicants proposed curriculum and teacher training projects, one proposed an adult training and awareness project, one proposed an adult and artists training project, and one proposed an awareness and teacher training project. Of the 14 funded Special Projects four are curriculum projects, three are awareness projects, three are adult training projects, two are teacher training projects and two are artists training projects.

The 71 applicants requested $784,349.99 in funding. The 14 funded projects received a total of $92,700 for an average of $6,621 per project. The largest amount requested was $52,780, the smallest amount was $3,000. Of the funded projects, the largest requested amount was $46,880; the smallest amount requested was $3,500. The largest amount given was $9,200; the smallest amount was $3,000. The remaining 12 Special Projects received: two, $9,000; three, $8,000; three, $7,000; one, $5,000; two, $4,500; and one, $3,500. Table VII, Special Projects Requests, lists all viable data which has been summarized above.

Table VII

National Committee ⁸ Arts for the Handicapped
Special Projects Requests
Spring 1978

Symbols and Abbreviations

Applicant	Nature of Agency	Population Served by Applicant	H/C Conditions to be Served by Project	Program Focus of Special Project	Allocation (Requested/ Actual)
1. Adventure Theatre	LAA	E	D	AW	$10,000/$0
2. Albequerque Public Schools	LEA	ES	D	TT	$ 7,792/$0
3. Anchorage Arts Council (Project ACCESS)	LAA	E	V	AW, TA	$10,000/$0
4. Area Cooperative Educational Services⁸	REA	ES	V	TT	$ 9,973/$7,000
5. Arts in Special Education Program of Pennsylvania	SEA	E	V	TA	$10,000/$0
6. Canyon Hills School	LEA	ES	MR, OI	C	$10,000/$0
7. Margaret Chapman School	LEA	E	V	TT	$ 3,000/$0
8. Chicago Council on the Arts	LAA	AP	V	AW	$52,780/$0
9. Children's Institute of Research and Design	LAA	E	V	C	$ 9,545/$0
10. Children's Museum of New Haven	LAA	AP	V	C	$10,000/$0
11. CLIMB, Inc.	LAA	AP	V	C	$10,000/$0
12. CLIMB, Inc.	LAA	AP	V	C	$10,000/$0
13. Colorado Springs Public Schools	LEA	ES	V	C	$ 9,700/$0

Table VII Continued

14.Common Drawing	LAA	AP	OI	C	$10,000/$0
15.COMPAS (Community Programs in the Arts and Sciences)	LAA	S	DD	AW	$10,000/$0
16.Creative Arts Rehabilitation Center	LAA	AP	ED	TH	$10,000/$0
17.Creative Growth	LAA	A	MR	AW	$10,000/$0
18.Creative Growth	LAA	A	MR	AW	$10,000/$0
19.Cultural Arts Institute, Inc.	LAA	E	D	AW	$ 3,750/$0
20.Eastern Montana College	CO	A	MR	C	$10,000/$0
21.Educational Service District #101	LEA	ES	MR,Ed,OI	AW	$49,480.23/$0
22.Evanston Parks and Recreation	PR	E	V	C	$ 7,220/$0
23.Exceptional Children's Foundation	LAA	E	MR	C	$10,000/$0
24.Georgia Retardation Center*	REA	ES	SPH	C	$ 9,948.76/$7,000
25.Gonzaga University	U	A	OI	TT,AW	$ 9,385/$0
26.Great Oaks Center for the Mentally Retarded (Arts Reach)*	REA	ES	SPH	TA	$ 4,314/$4,500
27.Henry Street Settlement	LEA	AP	MR,ED,OI	TT	$10,355/$0
28.Illinois Office of Education	SEA	AP	V	AW	$10,000/$0

Table VII Continued

29.Kentucky Arts for the Handicapped (Project Discovery)	U	E	DD	AW	$10,000/$0
30.Kingsbury Lab School*	LEA	ES	LD	AW	$ 5,157/$4,500
31.Lee County Special Education Association	LEA	E	MR	C	$10,000/$0
32.Lesley College Institute for the Arts and Human Development	CO	A	V	AW	$10,000/$0
33.Lifeline Center for Child Development Inc.	LEA	E	ED	AW	$10,000/$0
34.Louisiana Council for Music and Performing Arts, Inc.	SAA	AP	MR,OI,D	AW	$10,000/$0
35.Lubbock Independent School District	LEA	ES	V	AW	$13,750/$0
36.MacPhail Center for the Arts Univ. of Minnesota	U	A	V	TT	$10,000/$0
37.Miami-Dade Community College New World Center Campus	CO	AP	D	C	$10,000/$0
38.Miami Parks Council for Exceptional Children Federation	PR	AP	V	C	$10,000/$0
62.Southern Connecticut State College Foundation Inc.*	CO	AP	V	C	$ 9,889/$7,000

Table VII Continued

63.Spectrum	LAA	A	D	TAR	$ 6,863/$0
64.Spindleworks	LAA	A	MR	TA	$10,000/$0
65.State University College at Buffalo	U	A	V	R	$ 6,737/$0
66.Theatre Unlimited* Recreation Center for the Handicapped	PR	E	MR,OI	AW	$46,880/$8,000
67.University of Missouri-Kansas City Conservatory of Music	U	A	V	C	$10,320/$0
68.Urban Arts Project in Deafness	LAA	ES	D	AW	$10,000/$0
69.Very Special Arts Festival*	LAA	E	V	C	$ 9,925/$9,000
70.Western Pennsylvania School for Blind Children	LEA	ES	VI	C	$ 9,875/$0
71.Westfield Artists' Cooperative and Gallery*	LAA	A	V	C	$ 3,500/$3,500
Total					$560,138.23/$50,500

4. Very Special Arts Festivals

Table VIII summarizes the Very Special Arts Festivals.

Table VIII

Year End Evaluation

(41 of 46 Reporting)

- Number of handicapped in region - 38 estimates	
Total Coverage	1,432,005
Average Coverage	42,118
- Number of handicapped participating prior to project - 27 estimates	
Total Estimates	118,150
Average Estimates	4,375
- Number of handicapped participating after project - 29 estimates	
Total Estimates	140,767
Average Estimates	4,854
- Number of classroom teachers participating prior to project - 22 estimates	
Total Estimates	8,286
Average Estimates	377
- Number of classroom teachers participating after project - 27 estimates	
Total Estimates	17,913
Average Estimates	663
- Number of artists participating prior to project - 26 estimates	
Total Estimates	770
Average Estimates	30
- Number of artists participating after project - 29 estimates	
Total Estimates	2,453
Average Estimates	85

Agencies have been conducting or planning Very Special Arts Festivals, featuring the artistry of handicapped children in the areas of visual art, drama, music, dance and movement, film and any other media of interest to the participants. The following report is a summary of the Year End Evaluation/Review Forms submitted to the National Committee for Very Special Arts Festivals. Figures, data and comments contained in this report come from these returned forms. Some of the figures represent regional estimates, others are statewide estimates.

Participation

Those reporting estimate that there are a total of 1,432,005 handicapped children between the ages of 0 - 21 in the areas or regions served by their Very Special Arts Festivals (VSAFs). Again, this estimated figure is a total of statewide and/or regional estimates. This figure indicates that a very large potential for participation exists for these arts festivals. When families, friends, teachers, recreation personnel, artists, and others interested in the well-being and artistic talents of these handicapped children are also included, the impact of the Very Special Arts Festivals becomes even greater.

Estimates of the number of handicapped children participating in arts programs both prior to and after the completion of project implementation indicate that an increase of approximately 19% (118,150 prior; 140,767 after) has occurred. To complement this increase, completed forms indicate that a 116% increase in the number of classroom

teachers participating in arts programs for the handicapped has occurred from the time prior to project implementation (8,286 teachers involved) to the time after project implementation (17,913 teachers involved). In addition, an even greater increase, 219% is estimated to have taken place in the number of artists involved in arts programs for the handicapped. Before the VSAFs, 770 artists were involved in such programs; after, 2,453 are participating.

Agencies Served

Another indication of the impact of the Very Special Arts Festivals is the wide variety of agencies directly served by the VSAF projects. Reports indicate that 96% of those responding serve elementary schools in the region (s) served by their arts festivals. Intermediate schools are also served by 96% of the VSAFs. High schools are directly involved by 88% of the festivals. However, public schools are not the only facilities involved or participating in the Very Special Arts Festivals. Ninety-two percent of those responding indicated that they are directly involved with educational institutions in the regions served. State Education Agencies are served by 77% of the festivals, and 54% involve park and recreation departments in their areas. In addition to these service areas, 77% of the respondents indicated that they involve various other agencies throughout their state or region. These "others" include:

State Schools for the Mentally Retarded
Residential Institutions
Group Homes for the Mentally Retarded

Special Education Centers
Sheltered Workshops
Vocational Training Workshops
Day Care and Activity Centers for the Retarded, Blind and Deaf
Special Training Centers for the Handicapped
Centers for the Developmentally Disabled
Schools for the Deaf
State Hospitals
Programs for Senior Citizens
Private Schools
Universities
Music Schools
State Art Agencies
State Alliance for Art Education
Department of Human Resources
Goodwill Industries
Jewish Vocational Services
Easter Seal Society
Local Fraternal Organizations

This large variety of agencies involved in Very Special Arts Festivals helps to insure that a great number of handicapped children in the regions served will have a chance to participate in the arts festivals, whether or not they are enrolled in public schools.

Documentation and Dissemination

Through documentation and dissemination strategies, the impact of the Very Special Arts Festivals is increased even more greatly. As planning and implementation efforts are documented and shared with interested parties within the planning region for the festival, and outside it, both weaknesses and strengths can be noted and acted upon. Through photographs, magazine and newspaper articles, slide presentatitons, films, brochures and other forms of documentation or presentations interested service organizations, art guilds, schools and recreation departments

can become familiar with the goals, activities and outcomes of these special festivals, resulting in increased numbers of participants, volunteers, involved artisans and even increases in the numbers of Very Special Arts Festivals.

Results of the Year End Evaluation/Review Form indicate that slides and photographs are the most popular documentation strategies, with 93% of those responding indicating that these forms were used. Sixty-seven percent were able to videotape various aspects of their VSAFs and to use the videotape as a form of documentation to be shared with interested agencies. Films were used by 52% and brochures by 62% of those responding. Half of the VSAFs reporting indicated that they used other forms of documentation. These include:

Newsletters
Newspaper and Television Coverage
Workbooks
Scrapbooks
Cookbooks
VSAF General Information Packets
Audio Tapes
Magazine Articles

To further judge the effects of these various documentation strategies, it is helpful to note that 97% of the VSAFs responding utilize these documents and other forms of information throughout their states; 93% use them regionally, 76% nationally and 49% find still other ways to disseminate information on their art festivals for handicapped children. This wide scope of documentation and dissemination helps to insure that large numbers of people throughout not only the regions affected by the festivals, but also where no VSAFs have

been held, discover the impact these Very Special Arts Festivals can have, and the high quality of artwork and performances which can be produced by handicapped children.

Goals

Each Very Special Arts Festival included a goal statement in its Year End Evaluation/Report Form. Each festival's goals were slightly different from the next, and yet there were various statements that were repeated from state to state. Many wanted to use the VSAF to expand the experiences of handicapped children and adults in the creative arts, for example:

> Utilize the Festival itself for a Celebration of Creativity! A non-competitive experience to promote interest and participation in the visual and performing arts.
>
> To expand sensory and artistic experiences of handicapped persons.
>
> To utilize creative arts experiences as a vehicle to enrich and improve the quality of life for handicapped persons.

Others were also concerned that the handicapped involved in the arts have a suitable place in which to display the products of their creativity:

> To provide a showcase for the creative art work of handicapped students.
>
> To provide an opportunity for the handicapped to exhibit their talents to the public.

Many felt that one goal of their Very Special Arts Festival should be to make the public aware of the artistic abilities of the handicapped, and to help them to realize that the arts play a vital role in the lives of all people:

To bring the attention of the public to the talents and abilities of handicapped individuals.

Our festival emphasis was to give parents, teachers and administrators an opportunity to see the outcomes of what arts for the handicapped can mean for the individual.

To create an awareness in citizens of the state of the aesthetic needs of handicapped people and the self-actualizing which comes from fulfilling these needs.

The major goal of the VSAF Program is to demonstrate to educators the impact of arts exposure in developing artistic responsiveness and in increasing general learning achievement in handicapped students.

Some hoped that through art festivals featuring the visual and performing artwork of talented handicapped individuals, educators would come to realize the importance of inclusion of arts programs in the curriculum of handicapped students:

To aid administrators and teachers in realizing the potential value of the arts as an integral part of the curriculum for handicapped students.

Promote inclusion of arts in regular school programs.

The integration of the arts in the general curriculum of the handicapped child and youth.

Still others stated that once parents, educators and the community became aware of the importance of arts programs for the handicapped, one of the goals of their VSAF was to provide an opportunity for them to learn how best to encourage and develop artistic talents of these children through training workshops and through discussions with persons knowledgeable in these areas:

As a model program for educators, counselors and recreators it will provide an invaluable source of information on new and innovative approaches to "arts" instruction which they can in turn incorporate into their instructional teaching plans and use in conjunction with the Very Special Arts Festival.

The project provided a forum for exchanging ideas and focusing on current problems.

To assist teachers of special education and teachers of art in planning and presenting programs that benefit the handicapped through support and self expression.

Coordinate program with in-service training for special education teachers and art teachers.

Finally, some stated that their goal was to implement new programs as a result of their involvement with the Very Special Arts Festival:

Implement an outreach program which will utilize handicapped artists displaying their talents for other disabled clients who may be hospitalized or institutionalized and for segments of the community to promote and awareness of both "art" and the contributions of the exceptional to the cultural life of our region.

Begin Project C.A.R.E. which may be used as a pilot program for continuing use of the arts in recreation and education.

Objectives

In order to meet the goals each Very Special Arts Festival set for itself, statements of objectives to meet these goals were included in the Year End Evaluation/Report Form. Again, many of the Festivals were concerned that an appropriate site for the display of both visual and performing arts by the handicapped be provided; and that the handicapped individuals in a given region become involved in the VSAF itself. Many felt that involvement in an arts display would not only provide an opportunity for self-growth by the participants, but also would perhaps lead to career opportunities as well:

> To provide handicapped individuals with the opportunity to develop positive self-concepts through displaying their talents and/or viewing the creative products created by other handicapped persons.
>
> To help the handicapped child discover his/her own worth and identity.
>
> To provide exposure of accomplished handicapped artists during the VSAF as examples of career opportunities and development of effective leisure interests for participants.
>
> To convince business people that disabled persons with special abilities are excellent employees.

For many of the VSAFs responding, one objective was to bring educators, government and artists together to work to implement the arts festival itself. In addition, many wanted to increase the exposure of the handicapped children in schools and institutions to the arts:

> Increase arts programs for handicapped children in pilot site public schools, both in regular and special education classes.
>
> To coordinate arts programs in educational facilities

servicing the handicapped, sheltered workshops, public school special education classes and rehabilitation centers.

To introduce art, music, drama and dance for handicapped into regular curriculum of public schools.

Community and parental awareness of the importance of art in the lives of handicapped children was mentioned often as an objective of those implementing the Very Special Arts Festivals. It was hoped that the festivals would provide a bridge between the handicapped and non-handicapped populations in the region served by the VSAF. One way to increase awareness and help to erase barriers and differences mentioned quite often in the festival objectives, was to provide an opportunity for "hands on" participation by those attenting the festival:

To provide opportunities for handicapped children and adults to actively participate in various arts activities.

To provide at the festival "action" workshops and a visual display of talent for teachers, parents and students to see, hear and experience the results of the arts in continuing programs.

Again, many of those responding stated that training programs such as teacher workshops in the arts for the regular classroom or special education teachers and workshops in methods of working with handicapped children for art teachers and artists were vital to the success of their VSAF, and to its continuing impact on the population its erves. Many wanted also to alert interested persons in the community to innovations and current practices in arts for the handicapped:

To provide training sessions for teachers, parents and other interested persons conducted by special arts

educators.

To initiate workshops in arts methods for special educators; and in a special education adaptation of art for art teachers.

Assist teachers in recognizing how "The Arts" constitutes a medium for teaching cognitive skills as well as providing a means of self-expression.

To present other staff or teachers with workable and innovative arts activities at workshops granting teacher credit.

To instigate in-service courses in art for handicapped in Rhode Island College and State Department of Education.

Those states conducting Very Special Arts Festivals, on the whole, did not seem to view their festivals as a "one time" display of art by handicapped children and adults. While community awareness and the presentation of artwork were objectives established to insure the success of a particular festival, many VSAFs were seen as steps leading to more and better VSAFs throughout a given state or region:

To conduct ten regional VSAF sites for handicapped children.

Advertisement and promotion of the Spring Celebration festival will be accomplished by holding the two regionals prior to this event.

To help establish the Festival concept in other areas throughout the state.

Major Activities

Just as the goals and objectives established by each state or region for their VSAF differed, major activities offered at or through each festival were different. Various art forms were presented at each festival. Some of these included:

Activities for all participants included: music and mime; dance and drama; weaving, sand sculpture, role playing;

describe and respond picture making; box sculpture; experimental sounds; electronic music; quiet place-multisensory area with plants; rubbing talbe; music box; yarn pictures; color wheels, string sculpture; making poetry. Additional performances were provided by Lima Symphony string ensemble, the Renaissance group; and the Dulcimer Alliance.

Major festival activites included workshops by a handicapped artist, special performances, art exhibits, dance performances, drama performances, music performances, student workshops and a special ceremony.

Continuous performances by handicapped and non-handicapped artists, from the community as well as area institutions or art groups. Representation from all art forms and ethnic groups.

42 hours of visual arts workshops by professional artists and art teachers.
14 hours of performances and workshops by handicapped artists.
11 hours of performances by professional non-handicapped artists.

Workshops/demonstrations by art specialists with handicapped children in the arts; panel discussions led by art specialists; exhibits, demonstrations and performances in the visual arts and performing arts by handicapped children; artists performing for the children in music, drama and magic.

Many of the VSAFs included special awards ceremonies or special events along with the presentation of artistic talent:

Large group experience as a warm-up to the Festival.

Festival in Review - awards (certificates), passed out balloons and visors for promotion.

VSAF Talent Show was held on the night of May 4, 1978, and was presented primarily for parents who could not attend the Festival during the day.

The VSAF Cruise - the cruise was held to transport the dignitaries who attended the Festival from the City Hall to the Festival site.

Senior Citizens "Tasting Tea" - 350 Senior Citizens were involved which brought Southern Living Magazine Food's Editor, Jean Wickstrom to the Gulf Coast.

Over half of the Very Special Arts Festivals reporting included some type of teacher-training or community awareness workshop, either before implementation of the VSAF or at the festival itself:

Inservice for 26 regional VSAF coordinators and assistants by SEA staff; inservice of regular and special education teachers in seven parishes; inservice of regular and special education teachers at each VSAF site; SEA conducted inservice in art for over 200 special education teachers of mentally retarded students; a mini curriculum guide in the arts was developed and disseminated.

Seminars for school personnel on integration of the arts.

Dance, Drama and Art Workshops for elementary and special education teachers.

Teacher-Training Clinic Workshop - Graduate and undergraduate credit was given.

Activities included three workshops for teachers/ administrators (visual art, music, dance/movement) during the school year and student workshops held during the festival.

Workshop/demonstrations by art specialists in the visual arts, music, dance, photography, and creative drama for teachers, parents, administrators and students.

Evaluation Strategies

Evaluation is seen as a vitally important aspect of the planning and implementation of a Very Special Arts Festival. In order to insure that, along with documentation and dissemination of information about the festivals, actual evaluations of all aspects of the VSAFs are made, the Year End Evaluation/Review Form asks for specific evaluation strategies. Those reporting indicated that they employ various means to evaluate their festivals. These included:

> General festival evaluation form distributed at registration booth and various activity centers; specific activity evaluation form; cassette recordings of participant's reactions; a non-verbal technique for obtaining the reactions of those lacking expressive language where participant responds by placing a poker chip in the envelope of his/her choice.

> 1. We passed out an evaluation form to all adults present and asked them to return it to us after each workshop that they attended.

> 2. We conducted panel discussions that were designed to encourage discussion and critique concerning the workshops and demonstrations.

> 3. After workshops, we walked around and encouraged verbal reactions.

> 4. We photographed the expressions on the children's faces and asked them verbally for their reactions and opinions.

> All regional VSAF sites submitted a summary report of their activities as well as a final VSAF report. A third party evaluator monitored the activities and secured appropriate documentation. A comprehensive evaluation is now being completed for submission to the National Committee, Arts for the Handicapped.

> Questionnaires were filled out by volunteers and staff participants and teachers, and additional comments were gathered by the volunteer chairman. The information and suggestions we gathered will be utilized in planning the next Festival, as will the expertise and observations of our various committee members, most of whom are anxious to

work again on the Festival.

Project Impact

The VSAFs reporting indicated that their Very Special Arts Festivals impacted in a variety of ways, touching each person, or group of people involved with the festivals -- children, parents, teachers, administrators, artists, volunteers, and members of the community. When considering the impact of the arts festivals, it is important to consider the large numbers of individuals involved in all aspects of their implementation (see Participation Section, page 1).

One important impact of the VSAFs is that handicapped artists were given an opportunity to share their artwork with the community. For many of those presenting their artistry or performing in workshops or for audiences, the experience lead to increased self-awareness and to an improved self-concept. For those attending the VSAF, some of the stereotypes about disabling conditions were removed, and handicapped persons were seen as people, rather than as handicapped people:

> The festival served as an excellent vehicle to promote a healthy accepting attitude in normal children toward the handicapped.
>
> State Art Educators were amazed at the abilities of the handicapped and perceived them as "just like other children".
>
> Community Recreation staff attitudes have changed towards the handicapped - how to work with them, how to involve them in center programs - an appreciation of their abilities rather than focusing on disabilities.
>
> The Lexington Children's Theatre is starting a program to encourage handicapped children to participate in the theatre arts. The Lexington Ballet Company has already started classes that include normal and handicapped

children.

Student involvement to more appropriate social behavior.

Parents and other family members were also made more aware of the abilities of their handicapped children and relatives:

Parents are becoming more active in attending and participating in the festival.

Parents of special and handicapped students have had a greater opportunity to work on problems and share common solutions.

Parents brought family members and neighbors to view the arts displays obviously proud of their child's accomplishments.

Implementation of Very Special Arts Festivals has led to an increased awareness on the part of educational administrators, state governmental agencies and other important organizations, as to the impact and importance of the arts in the lives of the handicapped:

State Department of Education is discussing employment of an artist with background in working with handicapped to coordinate possible workshops in art and special education.

The American Association on Mental Deficiency will be hosting a National Conference in June of 1979. They have tentatively agreed to use the VSAF for an on-site visit.

Has developed a communication link with State Department for support in arts for the handicapped.

Through teacher-training workshops, and through the presentation of their student's artwork at the Very Special Arts Festivals, special education teachers, and regular classroom teachers who work with handicapped students have become more aware of the importance of integrating the arts into the curricula used with handicapped students:

There is more teacher involvement.

Special education teachers are excited and anxious to begin planning.

The value of the arts for special students is becoming more clearly fixed in the minds of teachers - i.e., "When is our festival going to be held this year?", "Could my students help the volunteers?"

Several special education teachers who attended the festival, but did not have students participating, said that they would involve the arts more in their teaching during this year, and plan to have students participate in VSAF in 1978.

Teachers, therapists and artists gained new skills in presenting arts experiences to their clients, through workshop participation.

Teachers have evidenced a greater interest in planning more creative arts experiences for their special and handicapped students. This is evidenced by the number of arts workshops that have been requested by special education teachers.

Continued teacher workshops in arts for the handicapped.

Through the VSAFs, artists, too, became more involved with arts for the handicapped:

Participating artists expressed desire to involve more handicapped people in their work.

The 60+ art students who assisted at the State VSAF had their "eyes opened" to handicapped individuals and their love and need of the arts. They are now advocates of the program.

Florida Council of Arts and Sciences has agreed to lend support by contributing local artists (i.e., Weavers Guild) to do hands on workshops at each mini and the regional festival.

Artists became more aware of the need to lobby forr accessible art facilities, for viewing, creating and performing.

The implementation of Very Special Arts Festivals, in several cases, led to the removal of architectural, transportation, communication, and attitudinal barriers in

museums and at other art fairs and festivals throughout a given state or region.

In other cases, handicapped persons are now becoming involved in new arts programs or in programs newly opened to the handicapped:

> 1,200 youngsters in Lima area attended summer programs including arts sessions run by recreation supervisors who attended our festival.
>
> The community response to our outreach program has been so great, that we were committed during our entire summer program, servicing approximately twenty new facilities.
>
> Mentally Retarded adults have asked for opportunities to take part in recreation department art programs and YM/YW art exhibits.
>
> Principals are allowing handicapped students to participate in activities that were heretofore closed to them (One area vocational school has admitted its first blind student as a result of the Festival).

For many of the festival participants, the VSAFs have been stepping stones to other public appearances:

> VSAF participants have been asked to perform at State Conventions, meetings and Service Clubs and other organizations.
>
> Special education and handicapped students are being involved more than ever before in exposure type activities. One of the deaf groups that participated during the VSAF Very Special Talent Show was invited to sing a song at a local athletic event. The same group was also invited to sing the Pledge of Allegiance to the Flag at the June Board of Education meeting.
>
> The Mactown Minstrels, a choral group of retarded adults, was begun as a result of Project C.A.R.E. they are now performing in the community.

One other important impact of the implementation of the Very Special Arts Festivals is that several Arts Councils, school systems and special education centers have hired art and

music therapists, handicapped artists, movement specialists, and other arts-related personnel to implement new arts curricula and to involve more handicapped students in the arts.

ANALYSIS OF FESTIVAL PROGRAMS - 1977-78

Twenty-seven states held activities to promote Arts for the Handicapped during the 1977-78 school year. The degree of awareness generated by these participating states varies; but, in all cases, arts activities were used to show how handicapped children can successfully use art forms to express themselves in a creative manner.

Table IX, States Reporting Festival Activities, is an alphabetical listing of states which reported various aspects of their festival activities. The twenty-three 66% of the total costs for the festivals came from private, local and state funds. Federal funds were used only as prompts and cues for local effort. This fact exemplifies the intent of funding - handicapped children can use art forms enjoyably and their parents and friends can see and contribute to the value of helping them.

Table IX

States Reporting Festival Activities

Alaska
California
Florida
Georgia - Albany
Georgia - Savannah
Hawaii
Illinois
Kentucky
Louisiana
Maine
Mississippi
Nebraska
New York
North Carolina
North Dakota
Ohio
Oregon
Pennsylvania
Pennsylvania - Dr. Barber Center
Pennsylvania - Elwyn Institute
Pennsylvania - Harvard Avenue School
Puerto Rico
Rhode Island
South Carolina
Texas
Utah
Wisconsin

Of the states participating and reporting the festival activities, the most densely populated headed the list. New York, California, Illinois, Ohio, Pennsylvania and Texas were involved. Smaller states such as North Dakota, Oregon, Maine and Hawaii were included. The average size states such as Georgia, Louisiana and Wisconsin also participated.

The states, thus far active in Arts for the Handicapped, represent a cross section of America. Rural and urban areas were active. The advertisements of the Arts Festivals for Handicapped Children circulated in areas containing over two-thirds of the population. This coverage made many people aware that handicapped children can participate successfully in art activities.

Table X, Questions Concerning Handicapped Pupils Participation, shows a series of questions (seven) which allow many general descriptions of the Arts for the Handicapped programs to occur. The most striking data deals with the number of participating handicapped children to those being served from the reporting areas. Approximately 10% or 120,000 of the served children received some arts exposure. This is an increase in three years of over nine times the estimated number of handicapped children who have had minimal exposure to the arts (Berkley Conference, 1974). This fact is shown in Table XI question number 3. The increase in arts activities is excellent by any standard. There is a 20% increase in teachers serving handicapped pupils using the arts and also three times as many artists helping to instruct handicapped pupils.

Table X

Questions Concerning Handicapped Pupils Participation

1. Number of handicapped children within project region (0-21).
2. Estimated number of handicapped children participating in arts programs prior to project implementation.
3. Estimated number of handicapped children participating in arts programs at completion of project implementation.
4. Estimated number of classroom teachers participating in arts programs for the handicapped prior to project implementation.
5. Estimated number of classroom teachers participating in arts programs for the handicapped at completion of project implementation.
6. Number of artists participating in arts programs for the handicapped prior to project implementation.
7. Number of artists participating in arts programs for the handicapped at completion of project implementation.

Table XI

Number of Handicapped Pupils Participating

Question Number	Number of States Responding	Number of Pupils	Average Per Responder
1	27	1,226,386	45,422
2	22	109,260	4,966
3	24	120,702	5,029
4	20	12,369	618
5	24	19,991	833
6	20	771	39
7	24	2,155	90

Twenty-one of the twenty-three projects responded to the question of what educational agencies were directly effected by arts festivals.

All twenty-one of the reporting groups stated that Intermediate Schools received direct effects. These were followed by Elementary Schools and Educational Institutions at twenty each. High Schools and State Educational Agencies followed at eighteen and fifteen respectfully. Parks and Recreation Departments were involved at eleven sites.

The implications from the results of this question are:

1. Public schools and educational institutions are most active - more training of state agencies, secondary schools and parks and recreation agencies is needed.
2. The use of funds for Arts for the Handicapped could be expanded to preschool programs, community colleges and private agencies - again, training is needed to start more agencies in the use of arts curriculums.

1. Private, Local and State Support

Table XII, Funding Sources, shows that private, local and state funds were 2.34 times greater than federal

funds. The local interest for Arts for the Handicapped is high. The functional effects of a small amount of federal funds has caused local desire for arts programs for the handicpaped. Table XII shows that private, local and state contributions were $194,456. This amount was supplemented by $97,800 of federal funds. The use of federal funds to generate local interest is clearly working.

Table XII

Funding Sources

Funding Sources	Number of Groups Responding	Dollar Amount	Average Amount
Local	13	$73,507.77	$ 5,654.00
State	8	82,200.00	10,275.00
Private	8	38,749.60	4,844.00
Federal	11	97,800.00	8,891.00

2. Implications

The implications from a funding point of view are:

a. On the average, agencies report that over $20,000 is contributed by private, local and state funds and $8,900 by federal funds. The aim of the Arts for the Handicapped should be that over two times the funds should come from local sources.

b. Credit should be given to local agencies for providing an equal educational opportunity to their handicapped children - more training should occur which focuses attention on the rights of handicapped children.

Table XIII, Types of Art Forms Represented, shows that drama and dance were used most. Following drama and dance were

music and the visual arts. Film was only used at five of the ten reporting agencies.

The same ten agencies reported that activities centered around children, teachers and parents (see Table XIV). Table XV , Who Participated, shows that by rank order, handicapped pupils were followed by artists, special education teachers, non-handicapped children, regular education teachers and dignitaries.

Table XIII

Types of Art Forms Represented

Drama	Dance	Visual Arts	Music	Film
10	9	10	9	5

Table XIV

Type of Activities

Art Displays	Children Demo.	Artist Demo.	Children Workshop	Teacher Demo.	Special Ceremony	Special Event
10	7	8	6	5	5	5

Table XIV

Who Participated

Artists	Special Teachers	Non H/C Children	Admin-istrators	H/C Parents	Arts Specialists	Regular Teachers
9	8	8	8	8	6	7

Dignitaries	Others: Shoppers/Employees	Others: Shoppers/Employees
6	4	1

Awareness and student oriented projects are still the most predominent. Curriculum development and research are far short of the above two project types. This can only leave a training need. The projects should be oriented towards more research and curriculum development. Table XV , Types of Projects, shows this condition.

Table XVI, Staff Development, shows that all staff used help in preparing to serve handicapped children through the arts. Only an average of seven of twenty-seven projects can report staff training as an emphasis. This need is clear - more educational personnel need training in how to use the arts for instructing handicapped children.

Table XV

Types of Projects

Student Oriented	Awareness	Research	Curriculum Development
10	10	4	1

Table XVI

Staff Development

Special Ed. Teachers	Arts Teachers	Regular Ed. Teachers	Administration
9	8	7	6

The most prominent conclusion from the twenty-seven states reporting about Arts for the Handicapped is that more staff training must occur. This conclusion is based on two reported facts. First, local funds are being used at twice the rate of federal funds. There is a grass-roots interest of how arts can be made an integral part of the handicapped pupil's curriculum.

Secondly, only 30% of the reporting projects show that staff development concerning Arts for the Handicapped is occurring. This must be increased. Training is crucial because:

1. Desire is present but local expertise is not.
2. Quality festivals and programs will only occur when challenges are presented - handicapped pupils can use the arts to learn.
3. Direct benefits to handicapped pupils has and is happening to over 20% of the population and started at .05% three years ago.

III. RECOMMENDATIONS

A. We recommend that a National Media Program be launched based on the educational leadership's support shown this year. Such a program should have taped presentations of handicapped persons performing. Also, such a program should show how arts are being infused in curriculum to teach basic skills - various taped activities should be included. The billing of such a program should emphasize the educational value to teachers and parents.

B. We recommend that a computerized mechanical system be developed which establishes a mailing list, updates the same and prints labels. Secondly, the system should handle all applications, reviews, site visit reports and year-end evaluations. This system should summarize for field needs, current status of models and projected outcomes. Last, the system should be designed for additional operations such as an accreditation approach.

C. We recommend that a system be established for tracking (by sample) the use of publications. This should be handled by both the main office and AHRIN sites.

D. We recommend that a concentrated research effort be started. This should include the extensive development of a Request for Proposal (RFP) and broad coverage for responses. The bidders should show evidence of following the exact specificatitons. This RFP should be let when the Arts for Learning Curriculum is available for complete use.

E. We recommend that based on the large increase in proposals an

effort should be made to foster continued contact with those whose proposals are rejected. There are probably more children being served than the committee finds with the current summary system. There are only approximately 8,000 special education directors and mailing lists are available. A short, easily returnable questionnaire may help obtain the needed data plus keep the field contact high for continued proposal submission.

F. We recommend that planning begin for an International Symposium. This would afford a broad input of art forms to be discussed in relation to handicapping conditions. The billing might include invitations to all agencies who have submitted proposals.

THE NATIONAL COMMITTEE, ARTS FOR THE HANDICAPPED

IN JUNE 1974, THE JOSEPH P. KENNEDY, JR. FOUNDATION PROVIDED THE FUNDING FOR A NATIONAL CONFERENCE ON ARTS FOR THE MENTALLY RETARDED, WHICH CREATED A TREMENDOUS NATIONAL INTEREST IN THE CONCEPT OF INTEGRATING THE ARTS INTO THE EDUCATION OF THE MENTALLY RETARDED CHILD. AS A RESULT OF SEVERAL CONFERENCES AND FUNDING BY THE KENNEDY FOUNDATION AND ALLIANCE FOR ARTS EDUCATION, A NATIONAL COMMITTEE WAS ORGANIZED TO COORDINATE THE DEVELOPMENT OF A NATION-WIDE PROGRAM OF ARTS FOR ALL HANDICAPPED CHILDREN. THE NATIONAL COMMITTEE, ARTS FOR THE HANDICAPPED IS COMPOSED OF LEADERS FROM MAJOR NATIONAL ARTS ORGANIZATIONS, ORGANIZATIONS REPRESENTING HANDICAPPED CITIZENS, GENERAL EDUCATION ORGANIZATIONS AND PRIVATE FOUNDATIONS. NCAH, AN EDUCATIONAL AFFILIATE OF THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS, OPERATES AS THE NATIONAL COORDINATING AGENCY FOR THE DEVELOPMENT AND IMPLEMENTATION OF ARTS PROGRAMS FOR HANDICAPPED CHILDREN AND YOUTH.

BOARD OF DIRECTORS

VERNON R. ALDEN
Chairman
Foreign Business Council

VIVIENNE ANDERSON
Chairperson, NCAH
Special Assistant to Executive
Deputy Commissioner
N.Y. State Education Dept.

WESLEY APKER
Treasurer, NCAH
Executive Director
National Association of
State Boards of Education

HAROLD ARBERG*
Director Arts & Humanities
U.S. Office of Education

BERNARD BRAGG
Actor

MABEL H. BRANDON
President
Washington Corporative Arts, Inc.

RICHARD GALLOWAY
Executive Director
National Association of State
Directors of Special Education

ELIZABETH POLK GUEST*
Chairman
Friends of the J. F. Kennedy
Center for the Performing Arts

WILLIAM R. HEDMAN
Director — Strategic Planning
American Telephone & Telegraph

CELESTE HOLM
Actress

JACK KUKUK*
Director of Education
J. F. Kennedy Center for the
Performing Arts

RUTH MONDSCHEIN
Director, Special Programs
HEW

JACK MORRISON*
Executive Director
American Theatre Association

JUDITH RUBIN*
President
American Art Therapy Assn.

JEAN KENNEDY SMITH
National Chairperson
Very Special Arts Festivals

HAROLD SNIDER
Director
Access for the Handicapped, Inc.

PHYLLIS WYETH
Vice Chairperson, NCAH

*ex officio